

Literary & Musical Magazine.

[New Series.]

Dedicated to the Musical Ladies and Gentlemen of America.

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SCIENCE OF MUSIC.

Another principal distinction between the major and minor mode is, that in the former the tones and semitones are in the same situation both in ascending and descending the octave; but in the latter, in ascending, the semitones lie between the second and third and seventh and eighth; but in descending, between the second and third, and fifth and sixth: so that while the major-mode consists entirely of *soni stantes*, or fixed sounds, the minor-mode has five *soni stantes*, and two *soni mobiles* or moveable sounds.

The octave being divided into twelve semitones, and any one of these sounds being capable of becoming principle, or key-note, both in the major and the minor mode; it is evident that there are twelve possible positions of each of the two modes: yet, supposing the temperament, of tuning, to be perfect, there are but two scales, and all the others are but so many transpositions of the natural ones.

From these seven sounds, taken in various successions, and different degrees of time or measure, all melody is formed; and the sounds being fixed in themselves, nothing is left to the choice of the composer but the order and time in which they shall succeed each other. These are the only objects of his taste and imagination, and from these he deduces all the fascinating effects of melody and song.

This art of *metodising*, if we may so call it, seems in the present age to have reached its acme; and though every possible position of the notes appears to have been long since employed, still a creative fancy can evince that melody is not exhausted, and that an ample field is still left to real genius for new evolutions of harmony, and original characters of air.

Harmony particularly regards composition in parts; and it is only by a thorough knowledge of its received code of laws, that music, consisting of simultaneous sounds, can possibly be produced; and, generally speaking, the more numerous the parts of the composition, the more profound must be the science by which they are adjusted.

No. 19.

Instrumental music seldom comprises more than four *real parts*: since, although the score consist of twenty, or even a greater number of staves, they are not all distinct parts in respect of harmony, though somewhat varied from each other for the accommodation of the several instruments for which they are designed, as well as for the producing certain effects. Vocal compositions, on the contrary, sometimes contain a much greater number of *real parts*: and in church music have frequently twelve, sixteen, and even a greater number. These great compositions are generally divided into two or four *choresses*, so disposed, that one chorus occasionally answers and relieves the other.

Those compositions in which one part gives out the text, or subject, and another presently after takes it up, followed in the like manner by a third and a fourth part, are called *Fugues*. In the legitimate *fugue*, the succeeding parts repeat the subject either in the unison, fourth, fifth, or octave, and scrupulously preserve the same intervals. In this species of composition, a subject should be chosen susceptible between the proper answers, and the response be introduced close upon its last note, while an accompanying melody is carried on; after which the response being taken up by a third part and completed, the first or second part, instead of a simple accompaniment, may introduce a second subject, which being answered in its turn, and incorporated with the original subject, forms what is called a *double fugue*. The art of composing fugues, as also of *Canons*, which are a kind of perpetual fugues, has been brought to great perfection during the last century and a half; and it is to compositions of the fugue kind that we owe some of the noblest effects which a great band, assisted by numerous vocal performers, is capable of producing.

Since the middle of the 17th century, the science of harmony has proceeded in its improvements, with rapid strides; and the art of composing in eight, twelve, sixteen, and even a greater number of distinct and *real parts*, has been discovered and cultivated in Italy with astonishing success in the grand and solemn compositions for the church, while the *Opera* has given birth to a refinement of melody, elegance of accompaniment, and brilliancy of execution, of which the musicians of former times had no conception.

Vol. IV.

WHILE THE HEART CAN BEAT,
REMEMBER ME.

MUSIC (original) composed by A. P. Heinrich, Esq. of Kentucky.—POETRY by Henry C. Lewis.

Poco Allegretto.

Poco Allegretto.

S.

dolce *espressivo*

fine. Remember me while the heart can beat, Remember me while the

P

dolce *fine.*

rose is sweet, While the rose is sweet on its hum-ble tree To feel-ing souls, re-

mem-ber me, re-mem-ber me!

minore

dolce

espres

P *dolce*

D. C. 1st Sym. S.

D.C. 1st Sym. S.

H

Remember me, while a nerve can feel
The thorns which spring from a heart of steel:
While a heart of steel is a thorny tree
Without a flow'r, remember me!

III

Remember me, while the smile of eyes
Can raise the soul to the bliss of skies:

While the bliss of skies, to misery
Is turn'd by frowns, remember me!

IV

Remember me, while the willow weeps,
In night-dew tears, where the lover sleeps:
While the willow weeps, for his agony,
Around his grave, remember me!

WHILE THE HEART CAN BEAT, for the FLUTE, CLARINET, or VIOLIN.

[For the Literary & Musical Magazine.]

New Mode of obtaining a pair of boots.

An arch fellow adopted the following scheme to quiz the sons of St. Crispin, of Philadelphia.

He called on two shoemakers, bespoke a pair of boots from each, left a particular pattern, and directed their delivery at specified times. The boots were finished, the first pair sent according to direction. Trying them on, one boot fitted very well, but, although every exertion was used, he could not persuade his foot to enter the other. This defaulter he directed the boy to take back, and have it put on the last to stretch until morning. Shortly after, No. 2, presented his boots, when, strange to tell, the same fault was discovered, and similar directions given. Having now obtained a pair, he thought it not worth while to wait for the odd boots, and beat a march early the next morning, leaving the shoemakers each a boot in part payment.

Horse Mania cured.

A noted horse dealer of Philadelphia is so inordinately attached to his profession, as to be capable of conversing on scarcely any other topic. A friend had, in vain, endeavoured to BREAK him of this propensity, until a lucky thought occurred.

In the midst of a long veterinary dissertation, the question was proposed—Billy, what would be your last act, were you about to be hanged?

Why ask me that question? replied Billy, in a surly tone.

I really would wish to know.

Well, then, responds Billy, my last act would be, to say my prayers!

No, no, retorted his corrector, I am, from my frequent observation, induced to think, that your last act would be, 'an examination' of the horse's mouth, that drew you to the gallows, for the purpose of ascertaining his precise age!

(P) The mania has considerably subsided.

MUSICAL PRECEPTOR.

Instructions for the German Flute.

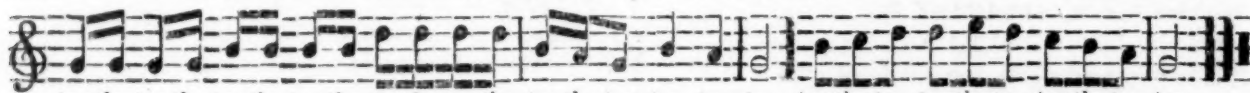
(Continued from last No.)

A knowledge of the foregoing scale, and indeed even those which follow, should be well and thoroughly acquired, before the pupil attempts to play any tune, or peice of music. By which knowledge he will find that the method of sounding all the notes will become very easy and familiar; particularly if he has made himself perfectly acquainted with the first principles or rudiments of music, and the explanations of characters, &c. as given in the three first numbers, which have been so arranged as to prepare the musical novice for any species of vocal exercise, or for whatever instrument or instruments, to the practice of which his taste and inclination may direct him: and altho those instructions will not entirely supercede the necessity of a teacher, which, indeed no written precedents ever can, for the ty-

ro emulous of becoming a master of the science, yet their attentive perusal and study will smooth the way to future improvement, and at once facilitate the progress of the pupil, and lessen the labor of the tutor, while, at the same time, they may be found fully sufficient for the amusement of leisure hours.

To lessen, however, the fatigue of learning the whole scale of fingering for every note, which the German Flute is capable of sounding, the pupil, if familiar with the first scale, may practise the following example of double tonguing, occasionally, while persevering in the higher scales.

Double Tonguing is of importance to every one who wishes to play with spirit and execution in the Allegros, as by it passages which cannot be executed otherwise are rendered easy. It is effected by the action and reaction of the tongue against the roof of the mouth, pronouncing at the same time the words tootle, tootle, to yourself, and carefully sounding the notes clearly and distinctly.



tootle tootle tootle tootle tootle tootle tootle too too too too tootle too tootle too tootle too too.

The discerning pupil will perceive that in the fingering of the First Scale, there are many repetitions; for instance, the first and second E are played alike,—the second sounded higher only by increasing the breath, as also the first and second F sharp, the first and second A, and the first and second B.

A like similitude may be observed in the following Scale of flats and sharps; D sharp being E flat; E sharp, F natural; F sharp, G flat; G sharp, A flat; A sharp, B flat; then again D sharp is E flat, and E sharp F natural. But it must be fully learnt that altho many similitudes, and many repetitions of the same manner of placing

the fingers, will sound different notes, still there is no rule apparent to the perception of the tyro. A perfect practical knowledge is therefore indispensably necessary to be acquired of all the scales in *extenso*, which will readily be admitted by the ambitious pupil.

Indeed, we may conclude by observing, that the whole fundamental art of performing on the German Flute (with the exception of the first principles of music in general) consists in a thorough knowledge of all the scales of fingering, in as much as the Multiplication Table may be called the foundation of working all the rules in general Arithmetic.

SCALE OF FLATS AND SHARPS, AND F AND C NATURAL.

	D	E	F	G	A	B	C	D	E	F	G	A	B
Left hand,	1	1	1	1	1	0	0	0	1	1	1	1	1
	2	2	2	2	0	2	2	0	2	2	2	2	0
	3	3	3	0	3	0	3	0	3	3	3	0	3
Right hand,	4	4	4	4	4	4	0	4	4	4	4	4	0
	5	0	0	5	5	5	0	5	5	0	0	0	0
	6	6	0	6	0	6	0	6	6	6	0	0	0
Key,	0	5	0	5	5	0	5	5	0	5	0	5	5

(To be continued.)